

THE GALLERY OF EVERYTHING

THE FOLDED FORMS OF GEORGE E OHR



FRIEZE MASTERS 2017
COLLECTIONS // STAND H3
REGENTS PARK, LONDON NW1

FROM WEDNESDAY 4TH OCTOBER
TO SUNDAY 8TH OCTOBER 2017



THE GALLERY OF EVERYTHING

AT FRIEZE MASTERS
4TH TO 8TH OCTOBER 2017
REGENTS PARK, LONDON NW1

OHR's originality deserves a place among the artist's greatest contemporaries - Thomas Eakins, Albert Pinkham Ryder, Louis Sullivan, Marsden Hartley, Alfred Stieglitz and perhaps even Frank Lloyd Wright.

Roberta Smith, New York Times

In the late 1800s, self-taught potter **George E OHR** revolutionised pottery.

From his home in coastal Mississippi, this eldest son of Alsatian immigrants developed an all-consuming practice and persona. **OHR's** clay pots were precise and prolific. Their radical shapes and modern glazes marked an important shift in three-dimensional vessel making. As a body of work, they challenged not only the art establishment, but the cultural conventions of their day.

Yet **OHR's** proto-abstract experiments proved too unpalatable for local taste. Throughout his lifetime, the entrepreneurial Mad Potter of Biloxi was ignored and his legacy unrecorded in the history of American art.

That changed seventy years later when the oeuvre was rediscovered by his descendants. Heralded as an unsung pioneer of modernist making, **OHR** was soon being collected and championed by David Whitney, Andy Warhol, Robert Rauschenberg and Jasper Johns. The latter was so enamoured of the delicacy of **OHR's** material form, he repeatedly depicted the work in his paintings (to be exhibited at the Royal Academy in October 2017).

Posthumously embraced by his peers, **OHR** and his pots now found their place in the Western canon. They reached a wide audience through the collections of the Metropolitan Museum of Art and the Smithsonian Museum. Frank Gehry designed a museum in **OHR's** home town of Biloxi in Mississippi. More recently, over thirty works were exhibited as part of a contemporary installation at the Carnegie International in Pittsburgh in 2013.

In her 1989 New York Times review, the critic Roberta Smith wrote:

***OHR** invented his own brand of beauty, one so innately modern that it's easy to understand why he wasn't more appreciated in his own time. His liberations of color and form move beyond Art Nouveau and the Arts and Crafts Movement - with which his work has obvious links - and points toward the present. In particular, his exquisite, constantly shifting balances of randomness and control convey a kind of three-dimensional Automatism that presages ideas basic to Surrealism and Abstract Expressionism. And in a way that seems both modern and close to the experience of painting, **OHR** invites the viewer to rehearse the pleasure and release he felt in making his pots.*

The Gallery of **Everything** is proud to present **THE FOLDED FORMS OF GEORGE E OHR** as part of Sir Norman Rosenthal's Collections at Frieze Masters, with artworks being offered to collectors for sale for the first time in the UK.

When I'm gone, my work will be prized, honoured and cherished.

GEORGE E OHR, artist

THE GALLERY OF
EVERYTHING

AT FRIEZE MASTERS
4TH TO 8TH OCTOBER 2017
REGENTS PARK, LONDON NW1

